204 consciousness as had Uzvysha upon the development of literature and art. Others were also published, and Molodniak was directed especially at youth. There were also departmental magazines, the organ of the Narkompros of the B. S. S. R., As'veta /Education/ was well known.

●545 A special topic should be devoted to the development of the theatrical art. In any mention of the successful development of the Belorussian national theatres, the very old First Belorussian Theater in Minsk deserves attention. Up until 1930, it was original in its creative work. With very infrequent exceptions it gave translated plays. It promoted a series of talented artists. /9/ The second Belorussian Theater was organized out of studios. A special role must be assigned to the Belorussian Traveling Theater which was organized and directed by the enthusiast Vladislav Golubok. Golubok was a man of many talents. He wrote several plays based on Belorussian national life which ran for long periods, and were removed from the repertoire of the Traveling Theater when the general destruction of everything national in Belorussia began. The services of V. Golubok and his theater to the Belorussian nation are exceptionally great. During its existence it made tours not only of the cities but even of the most inaccessible villages and hamlets under conditions which, materially and otherwise, were most difficult. The productions of the Traveling Theater were in accordance with the tastes of the national masses, always being accompanied by folksongs, music, and fold dancing. V. L. Golubok was deservedly the first person in Belorussia to acquire the title of national artist. In 1937 he was arrested by the N. K. V. D.

The Minsk Jewish Theater under the talented direction of Rafal'skii also enjoyed well-earned fame in Belorussia. It presented a series of plays on national themes. Among the Jews the play "Girsh Lekert" was particularly popular as it portrayed the hero, Girsh Lekert of the revolutionary struggle in 1902 against the Tsarist government in Wilno.

814 The efforts of Belorussian and Jewish composers and collectors of folksongs, music, and folk dancing deserved particular attention. Their work at this time was very opportune and is of colossal value. This aspect of the national folk culture had been neither investigated nor written down before the revolution . . . In ten or fifteen years, collectivization would have absorbed the beautiful national art of the Soviet, artifically created, 'chastushka,' composed by obliging

[Beginning about 1920, cf. pp. 3-4, category IIC - Analyst]

814 literary and musical masters, in praise of the happy kolkhoz life
[661] and of the creator of all this happiness. The talented collector of folksongs, the composer Terravskii, worked indefatiguably after the revolution. His highly useful efforts were frequently interrupted by the N. K. V. D. and eventually (during the Ezhovsh china) he was banished and the collection of folksongs with his own musical arrangements confiscated and withdrawn from circulation. Soviet ethics do not permit the use of the work of a repressed person, no matter how brilliant. Similar also was the fate of the other collector of folk culture, a man who, already advanced in years, left western Belorussia for the Soviet territory in hopes of finding wide scope for his activity. Part of the work has survived along with its authors -- there is hope that somewhere the works of /10/ Terravskii, Grinevich, and
[545] others have been preserved. Folksongs, music, and dances were remembered, written down, and arranged.[2] They were performed with great love by various choruses, musical societies in the countryside (later in kolkhozes) and in workers' clubs. Ensembles organized by the Narkompros[1] performed at concerts and on the radio, presenting their programs to the accompaniment of native instruments.

517 The study of local lore was very widespread. It was the best
814 loved activity of the village intellegentsia, especially of the teachers. In those days there was neither bureaucratic banality nor any official plan in these regional studies. It was founded upon their own initiative and inclinations, and a free choice of subjects for investigation and study. Those who pursued it devoted their leisure to the study and description of the folk culture, the historical past and ancient monuments of their region. The local flora and fauna were studied and measures were taken to protect types which were becoming extinct (beaver colonies). In some places they published their own works (Gomel') and organized museums of the local displays. They worked voluntarily and were not paid for it. At first the study of local lore was under the tutelage of the Narkompros[1] of the B. S. S. R. and afterwards of the Academy of Sciences which published a special magazine devoted to the subject called, /Nash Krai /Our Country/.

The Land Problem, Boundaries

423 The land question was the most painful and unsettled one in Belorussia. Before the revolution arrangements for the use of the land by the peasantry were different from those in Russia . . . In Belorussia

1 [The People's Commissariat of Public Education of Belorussia -- Analyst]

2 [Beginning about 1920, cf. pp 3-4, category 116 - Analyst]

661 night of St. John Kupala. The same happened to the historical
536 drama Kastus' Kalinovskii which portrays the heroic struggle of
626 the Belorussians in 1863 under Kastus' Kalinovskii's leadership. It was not saved by the circumstance that Kalinovskii was hung in Wilno by Murav'ev, the man who subdued the rebellion. 'Masheka', a play based on the legend of the founding of Mogilev, was also taken off the stage.

661 They even turned their attentions to the travel ing theater
545 which was under the direction of the national artist, Vladislav
626 Golubok. Instead of dramas based on the national life which could thus be understood by the broad masses of peasants and workers, the theater was reduced to giving strange and unintelligible translations. The travel ing company's repertoires was taken under strict surveillance as were those of the national music and singing ensembles. The director of the subdivision of Narkompros devoted to art, Il'ia Gurskii, displayed particular watchfulness in this respect. He could discover "Natsdemovshchina" not only in plays but even in the players' costumes. The artists of the Belorussian National Ensemble of music and song usually appeared on the stage in folk costumes: white trousers and folk blouses embroidered with Belorussian motifs. Gurskii ordered the white trousers to be replaced by black ones and the blouses by another kind which by its style was closer to a jacket, only without Belorussian ornamentation. The busts of the national poets, Ianka Kupala and Iakub Kolos, were removed from the pedestal of the First Belorussian Theater. /32/

523 A manifestation of chauvinism was uncovered even in the
626 Jewish national work. Jewish cultural workers, especially those
536 from other parties -- Social-Democrats (Mensheviks), former
661 Zionists, Bundists, Poal'-Zionists /?/-- were taken under strict supervision. In the Jewish theater the play, Girsh Lekert, was enjoying a great success. It portrays the revolutionary struggle of the Jewish workers in Wilno in 1902. In the course of the play the main character, a worker named Girsh Lekert, makes an attempt on the life of the Governor-General of Wilno, von Wal'. This is a historical fact. In addition to this play, the memory of Girsh Lekert had also been commemorated by placing suitable inscriptions upon the pedestal of a monument to Tsar Alexander II, the bust was broken off after the revolution. In the search for manifestations of national chauvinism it was decided that Girsh Lekert belonged to

* [official propaganda which portrayed the Belorussian National movement as counter-revolutionary, cf. pp. 32-33, category 116 — Analyst]